

SCREEN THRILLS

ILLUSTRATED

EXCLUSIVE PHOTO STORY
**FAMOUS
WAR
MOVIES**



BATMAN and ROBIN

**23 years
of action**



THE
GREAT
DOUBLE
FEATURES

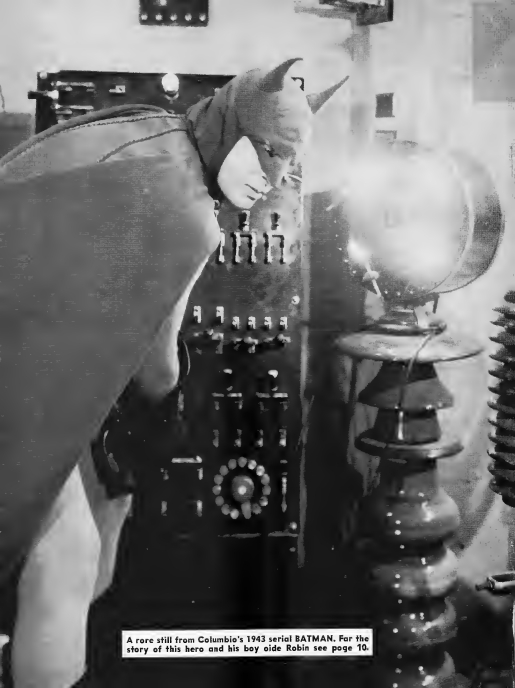


**OLD
WESTERNS
WERE
TOPS**



THE GIRL
VILLAINS
LOVED
TO
HATE





A rare still from Columbia's 1943 serial BATMAN. For the story of this hero and his boy aide Robin see page 10.

adventure ahead



How long has it been since anything on TV or in the movies really sent a thrill up your spine? Maybe years and years or perhaps only a day.

Sit down and glance at the following pages—and feel the excitement return! An old favorite, a current great and some amazing movie characters you've never seen before, all step right out of the screen to you in **SCREEN THRILLS ILLUSTRATED**—the only magazine of its kind ever!

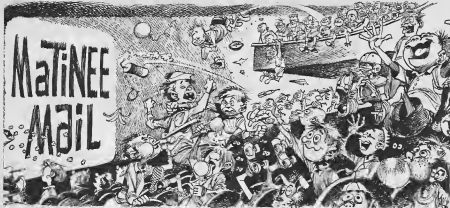
Here each square inch of space reveals a rare entertainment wander.

Where are the original actors who played **TARZAN**, **THE SHADOW**, **SUPERMAN**, **CHARLIE CHAN**, **ZORRO**, **BATMAN**, **THE LONE RANGER** and all the other Hollywood legends?

Every issue you'll see them here, as they were then and as they are today.

STI is your key to fabulous gems of the past & present. You, the reader unlock the treasure chest.

Read on—



COMEDY MOVES ON

I must sincerely thank you for printing your article on Stan Laurel & Oliver Hardy. I know that many a person will now read your magazine because of it. I myself have been a fan of theirs for about 12 years and I don't think that they ever printed as good an article as yours in my time. I would like to ask a favor of you and that is, Could you give a full page photo of the 2, since I know many of the fans would appreciate it. I know that some of your readers have been waiting to hear of a Laurel & Hardy fan club, so if you would, please tell them about mine, the address is:

The LAUREL & HARDY Fan Club
c/o Robert Bell
336 E. 166 St.
Bronx 56, New York

In the future, could you print stills from the following movies, since they are my favorites, and the favorites of many others. Below Zero, Saps at Sea, Robinson Crusoe Land, Night Owls. So I hope you keep up the good work, and let's have lots more on Stan and Ollie.

ROBERT BELL
BRONX, N. Y.

You were superb in your article "NOW YOU'VE DONE IT" about the screen's greatest comedy team, Stan Laurel & Oliver Hardy.

I'm sure that ALL Laurel & Hardy fans enjoyed the article. Above all I'm sure that Stan Laurel himself appreciated the compliments and devotion you gave to him.

Mr. Laurel, with whom I have been personally acquainted for a while, has just recently celebrated his 72nd birthday. I'm sure that all this has certainly made a nice present for him.

BOB SMITH
ENGLEWOOD, N. J.

I was more than pleased at your story on the two greatest comedians that ever lived. I, of course, refer to your story on Stan Laurel and Oliver Hardy. I am overjoyed to know that in the future there will be a Stan & Babe super special story.

Stan & Babe have long deserved such coverage in a movie mag such as yours. There was only one other person that meets, and to some people surpasses Stan & Babe, that is Charlie Chaplin.

People who are fans of Stan and Ollie who

have sought info on them but never found it should write to Doubleday & Co. for info on the book "MR. LAUREL & MR. HARDY" a complete biography by John McCabe.

I have been told that I resemble Babe Hardy so I'm enclosing a photo of myself as Babe.
MICHAEL KENNY, JR.
BROOKLYN, N. Y.



I have never heard of your magazine until your last issue came out. I was attracted to it by the picture of Laurel and Hardy on the cover. To tell you the truth, I've been waiting for a magazine like this for a long time. I love the old time movies and I especially love Laurel and Hardy.

I have three purposes for writing this letter. One is to tell you how truly great your magazine is. Second, to tell Ronnie Klugman of Springfield, New Jersey a true Laurel and Hardy fan whose letter was published in your last issue that I agree with him. I also happen to know Stan Laurel and I think he is one of the greatest comedians ever. I also agree with your choice of the one good slapstick comedian today, Soupy Sales. Which leads me to the third purpose for this letter. A suggestion for one of your future issues. Soupy Sales is about the only comedian left who is sticking to slapstick comedy. Why don't you compare the slapstick used years ago by Sennett, Chaplin, Laurel and Hardy and many others, to Soupy's interpretation of slapstick as he uses it today. I think it would be very interesting. I also know Soupy very well and he is a very talented and an extremely funny man. And to those of you who are interested, Soupy is now in the process of making a silent movie. Just

like the old ones. The movie is going to be called "Pie Face" and he's the first person to do this in over thirty years.

Well, keep up the good work, and you have a great magazine.

ELLEN BANK
LOS ANGELES, CALIF.

● Yes the era of "sight comedy" is returning and the public is accepting it. As soon as Soupy Sales and other comedians of this school have their productions completed, you can be sure to see the best of slapstick right here in SCREEN THRILLS ILLUSTRATED.

TARZAN WITH SHOES?

I am writing you to express my pleasure with the latest issue of Screen Thrills Illustrated. Now I can truly say that this magazine is the best movie magazine on the market. Also a fan of Famous Monsters I was, at first, wary of putting FM down to second place, but now that three issues of STI are history, there is no doubt in my mind that it is the greatest movie magazine ever published!

Having seen Jack Mahoney's first Tarzan picture about a month ago I was very happy to see your coverage and color photo on the cover. While I thought the picture itself left much to be desired it may be because I would rather see Tarzan in his native habitat Jack Mahoney should, by his next production, be in first or second place as one of the all time great Tarzans. Incidentally, did you notice what I noticed? On page 23 of the magazine you show a picture of Tarzan holding a knife on a villain's throat. Run your eyes down to the rock. Tarzan is revealed wearing shoes! While I did not notice this in the movie I wish these actors would realize that something like this, if noticed, can destroy the whole mood of the picture. Tarzan wear shoes? Never!

Actually I could not find one article that I did not approve of this issue. Keep up the good work.

DAVID E. GARTY
EL PASO, TEXAS

● If you like Tarzan, you'll love Jack Mahoney's next super spectacle which will be

continued on page 6



SCREEN THRILLS ILLUSTRATED

Volume 1, No. 4

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JAMES WARREN

editor and publisher

SAMUEL M. SHERMAN

editorial director

ROBERT PRICE

executive editor

LEE IRGANG

circulation

FORREST J ACKERMAN

contributing editor

HARRY CHESTER

production

MATINEE MAIL

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lensed (as current information indicated) in Africa. Be sure to read this issue's story—"From TARZAN to LION-MAN" for the full behind the scenes scoop on Jim Pierce, star of TARZAN AND THE GOLDEN LION. Included in the story are also rare Tarzan photos which we've been told have never seen print before.

SILENTS SPEAK LOUDER

I enjoy your magazine very much. It is good to read of the old serial days, and the photographs are interesting. I prefer the serials of the silent era, for the stories and stars carried a greater impact.

Does anyone recall the fine team of Allene Ray and Walter Miller, who made many serials together in the silent years? I especially remember such thrillers as "The Green Archer" and "The Man Without a Face." They were great silent serials, and Miss Ray and Mr. Miller were a perfect team.

I know that Walter Miller passed away some years ago. But would any reader know what became of Allene Ray? Another fine performer of that era was Art Acord. He made Western serials. One I recall was "The Moon Riders." Does anyone know what became of him?

Another serial star of that time was Charles Hutchison. Perhaps a few of your faithful readers can go back that far in memory. The silent serials were truly great; we old-time serial fans remember them fondly.

J. F. TRAVERS
ST. LOUIS, MO.

• We agree with you completely, the silent serials were GREAT and so were the stars of that era. Through the years though, most of the films & photos have been lost, so it is a harder job to research articles on them. But we're trying our best and have a sample of silent serial material in this issue's action feature FISTS ON FILM.

NEW VINE-SWINGER

In answer to your recent request for pictures of friends who looked like action stars, I am enclosing this photo of my buddy, Dennis Taylor, posed as Tarzan. I do not claim he resembles any of the actors who have thus far played Tarzan, but you will have to admit, he certainly looks as though he belongs in the loin cloth, swinging through the jungle (the jungle being missing in this photo because it was taken last winter.)

And I Denny keeps up as he has been going, he may well follow as the time-worn foot-steps of Elmo Lincoln, for he is active in local

dramatics, and in the past year has become an extremely popular figure at Indianapolis' famous Booth Tarkington Civic Theatre, not only on-stage, but back-stage, where he has been acclaimed one of the best (if not the best) stage managers in the Junior Civic's history.

Denny is fifteen years old (he was fourteen when this picture was posed) and works out regularly to retain his build (which he claims was at its lowest ebb in this picture). I do hope you will find room for him in STL. Thank you.

MARVIN JONES
BEECH GROVE, IND.



• Before the movies stop producing, Denny may actually become a screen Tarzan. After all, Jack Mahoney was a Tarzan fan when he was a boy and today he ranks as one of the screen's greatest jungle kings. Don't miss "From TARZAN to LION-MAN" in this issue as we're sure it's the type of dynamic action you'll enjoy.

COSTUMED COLOSSUS

I thought you would like to see the costume that I wore to a Halloween party. I got the



idea for the BATMAN costume from your first issue of STL. It's a home-made outfit my brother made for me. I thought you would like to publish it in your magazine for your readers to see. After all, it was your mag that gave me the idea.

JOE OWEN
CENTRAL FALLS, R. I.

• We think you did an exceptional job Joe. This issue we have a feature on BATMAN AND ROBIN which should be right up your alley. Continue the good costume work, perhaps you'll wind up in movies or TV, it's happened before. STL will continue to welcome exciting pictures like this from our readers, decked out in the finest of their favorite adventure characters.

KNOW YOUR FILMS

Can't put off any longer requesting to see stills of two serials and one 'western' I thought were unique. However, first I want to tell you how much I enjoy STL; all of the photos from my favorites—Dick Tracy, The Lone Ranger, Flash Gordon and Buck Rogers were very fine to view.

One serial had the famous aviator, the late Frank Hawkes as the hero; he flew a beautiful bi-wing water-plane. The unique feature about this serial was—at the end of each chapter, Hawkes would give a flying lesson, using a mockup plane with a small boy at its controls.

There was a 'western' which was extra-special—special because all of the cast were midgets. The hero, and villain were mounted on ponies. The frontier buildings were diminutive and of course, there had to be a junior-sized stagecoach.

Just one more request—one of the most exciting serials that I can recall was titled, "Flying Leathernecks." The stirring music alone was worth the fare.

In closing, I like to mention that in the 30's my Penna. home town movie house had been showing all of the "Three Mesquiteer" movies; one Saturday, Ray Corrigan paid as kids a personal appearance, and believe me, that was the high point in our lives!

ROY EVANSON
EAST ORANGE, N. J.

• The aviation serial you spoke about is MYSTERIOUS PILOT which Columbia released in 1937. The western with an all-midget cast was produced by the late Ted Buell and titled THE TERROR OF TINY TOWN. We have it on good authority that the film just recently played a New York theatre, even though it was produced over 20 years ago. As there was never any serial entitled FLYING LEATHERNECKS, we assume you may mean Republic's 1938 FIGHTING DEVIL ODES. The music in that one was superb as you mentioned and was partially composed by the late Alberto Colombo who was noted for his amazing adventure scores. As you enjoyed the Livingston-Corrigan-Terhune MESQUITEER films, be sure to see the trio as they are today in this issue's HOLLYWOOD, LIFE OR DEATH?

• Keep reading STL and keep writing to:
Cliff Hunter, SCREEN THRILLS ILLUSTRATED,
1425 E. Washington Lane, Philadelphia 38, Pa.

FROM TARZAN to Lion-Man



JIM PIERCE, ONE OF THE GREAT ATHLETIC HEROES OF THE SCREEN, CREATED A TARZAN PORTRAYAL THAT HAS MADE HIS JUNGLE OPUS A CLASSIC. STARRING IN "TARZAN AND THE GOLDEN LION," JIM PLAYED THE ROLE EXACTLY THE WAY TARZAN-CREATOR, EDGAR RICE BURROUGHS WROTE IT. STRANGE AS IT MAY SEEM, THIS WAS ONE OF THE RARE TIMES THE CHARACTER WAS TRANSLATED ACCURATELY TO THE SCREEN.



From his vantage point high in a tree, Torzon views the approach of the Chief of the Woziri tribe played by Boris Korloff.

D'Arcy Corrigan as the old hermit and Numo as the "Golden Lion" are allies of Torzon Jim Pierce.



A NATIVE of Indiana, James H. Pierce was born there on August 8, 1900 in the city of Freedom. Growing up with one eye to an outdoor life, he distinguished himself as an ace athlete at a very early age.

Graduating from Spencer High in 1916, Jim went on to Indiana University in the fall of that same year. A good friend of his from those days to the present is Kermit Maynard, famed adventure star and stuntman, who started out in athletics around the same time as Big Jim. At Indiana University, none other than athletic great Jim Thorpe was a coach. Our pre-Tarzan however, followed in the track and football direction, doing quite well along the way. Jim Pierce played center and was named to the mythical teams of All American and All Western.

before the cameras

Jim coached at Arizona from 1921 to 1923. However, during vacations and spare time he took up a new interest—acting in the movies. Starting out in Fox's *YOSEMITE TRAIL* starring Dustin Farnum (1922), Jim was on his movie way. The picture was actually made on location at Yosemite and the entire cast & crew was transported there for the filming.

Leaving his post at Arizona University, so as to remain in California for occasional movie work, Jim became a coach at Glendale High. Oddly enough, this was the perfect school for him as numerous future film stars all attended there. Early students included: John Wayne, Bob Steele, Bob Livingston and his brother Addison (Jack) Randall. Jim Pierce coached various teams there and led the football team to win the Southern California championship. John Wayne, then known as Marion Michael "Duke" Morrison, was a guard on the very football team that Jim was coach of. The valuable training Duke received from Big Jim Pierce aided him in going on to play football at USC, which eventually led to his film career.

Earning quite a name for himself in Hollywood, Jim Pierce was now wanted by Paramount for their 1927 super production of *WINGS*. Tested for a leading role as an aviator, Jim was given the part and costumed for it. One evening he attended a party given at the Tarzana ranch of author Edgar Rice Burroughs. The minute Burroughs saw the handsome, well-built star, he shouted right out: "*There's Tarzan!*"

With those words Jim Pierce was selected by the master himself to play his noted brainchild. It was August 1927 and production then started on *TARZAN AND THE GOLDEN LION*. As Jim was starring in this film, which was to take two months shooting, he had to bow out of his role in Paramount's *WINGS*. Sorry to see the actor cancel out on their picture, the studio was obliged to hunt up another suitable performer. The gentleman who got the part was Gary Cooper.

The producer at FBO was Joseph P. Kennedy and young Jack, his son, was one of the big Jim Pierce admirers. Now, as President of the United States, in some fleeting moment of rest, it's possible that his mind might wander back

to the serene days when his father was producing **TARZAN AND THE GOLDEN LION**. Who can tell?

Directing that very film was former adventure star & actor J. P. McGowan, a rugged individual. He was a tough taskmaster and ran the entire cast & crew ragged while trying to achieve various realistic effects. When the first day of shooting started he told Jim: "We'll do the rough stuff first." Well that's all the picture seemed to be, even to Jim. The film was shot in California's West Valley county and an artificial vine was rigged up 80 feet across a 150 foot deep canyon. Needless to say, the stunts done with this (there were no doubles for Jim Pierce) were tough and looked amazing on screen. McGowan was a strong personality and claimed he could perform any stunt that he demanded someone else to do. The cast and crew were worked very hard on that one.

After the movie premiered, many people asked Jim Pierce how it felt to be Tarzan. His reply: "Just run through some rough, rocky ground barefoot sometime." Although difficult to make, the film turned out to be an excellent production. During the course of the filming, Tarzan Pierce and Edgar Rice Burroughs' daughter Joan really struck up a good friendship. It was so good in fact, that they were married August 8, 1928.

With his success as Tarzan, Jim was up at the top. He next made **HER SUMMER HERO** at FBO and then was featured with friend Vincent Marowski, now star Tom Tyler in FBO's **PHANTOM OF THE RANGE** (1928). The pictures rolled by and Jim answered fan mail. More Pierce was the cry and the public got him in: **RETURN OF GREY WOLF**, **FAST COMPANY**, **JESSE JAMES**, **LADIES OF THE MOB**, **SO LONG LETTY**, **FOLLOW THE FLEET** and many others.

When 1936 came around and Universal started production planning for the amazing **FLASH GORDON** serial (number one), they decided that strong favorites were needed in the cast. Buster Crabbe was chosen as Flash and none other than Big Jim was selected to portray King Thun, the Lion-Man. After a brief misunderstanding in the movie, Thun and Flash become close friends in their fight against the cruel Ming. Many times in the course of the story, Jim was called upon to save Buster, either with ray guns or sheer strength. His role remains a favorite of many to this day. Hitting the trail West, Jim was prominently featured in Republic's serial smash, **ZORRO'S FIGHTING LEGION** with Reed Hadley (1939), Ed Finney's Monogram production of **RAINBOW OVER THE RANGE** with Tex Ritter (1940) and quite a few other outdoor sagas.

Always being involved in more than one film at a time, Jim found his real estate interests demanded more time than he had been devoting to them. So he decided to hang up his six-guns and vines in order to concentrate on his business ventures. Still happily married, Jim and his wife Joan are now grandparents and young ones at that! Perhaps some day another J. Pierce will again call to the "Golden Lion", Jad-bal-ja and for those who have never seen the original 1927 production, a whole new era will open up. Jim Pierce, a screen hero supreme! **END**



Ready to fight off the prehistoric monsters that owoit him, King Thun, the Lion-Man is always prepared for action.

A buckskin strongmon on the early frontier, Jim Pierce roughed it in 1923's **THE DEERSLAYER**.



BATMAN

and

ROBIN





FROM COMIC STRIP TO MOVIE SCREEN



© 1963 National Periodical Publications, Inc.

Hard at work in the lab are Johnny Duncan and Robert Lawery in Columbia's **NEW ADVENTURES OF BATMAN AND ROBIN** (1949).

The very first comic magazine in which Batman appeared!



STI's articles dealing with the transfer of comic heroes to the screen are proving extremely popular with readers who keep asking for more. One of the most oft-requested is the mighty Batman who, with Robin, the Boy Wonder, has been the hero of two fifteen-chapter motion picture serials as well as scores of comic book and strip adventures over the years.

Batman's initial appearance was in May 1939 in the pages of Detective Comics Magazine. National Periodical Publications (or "DC" to every fan) had pioneered the way in this type of entertainment with Superman the year before, and now felt the field was ripe for another similar, though non-imitative, character.

how it all began

Whereas Superman comes by his fabulous powers as a native of another planet, Batman is an *earthling* extra-ordinary. His background was quickly established in the first story: Bruce Wayne, a millionaire playboy, witnessed the death of his parents in a holdup and swore to devote his life and resources to the war against crime. To protect his real identity, he adopted the blue-

black costume suggesting the winged inhabitants of the night.

Robin, Batman's fighting aide, turned up shortly thereafter in the person of Dick Grayson. Dick became the ward of Bruce Wayne after he, too, lost his parents, the "Flying Graysons", a circus acrobat team. Together the two share the Wayne mansion by day and make it hot for Gotham City's criminal element by night.

Masterminding Batman's various activities today, as he has since 1942, is Jack Schiff, editor of the three magazines in which Batman and Robin currently appear. They are Detective Comics which is monthly, Batman Comics and World's Finest Comics, both of which are published eight times a year. In the latter, Batman and Robin join forces with Superman to combat common foes. Also, two giant Batman 'Annuals' are published yearly—treasures of the 'Best of Batman'.

a busy schedule

To National's editors, the guidance of their comic charges is serious business indeed, and Jack Schiff is no exception. Schiff works out the various story ideas with his writers and when the scripts are completed, passes them on to the artists involved. In the case of



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The diabolical Dr. Doko (J. Corroll Noish) thinks he has zombie-ized BATMAN (Lewis Wilson) at this point in 1943's cliffhanger, but he has neglected to reckon with Robin, the Boy Wonder (Douglas Croft). Below, Doko obviously wishes he had!



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Batman, this is Bob Kane who has been on the feature since its inception. Kane's "pencils" are then checked by Schiff before the final lettering and inking stages. The work is constantly checked during all phases of production to ensure that their creations remain in character and no violations of the 'Comics Code' occur.

Batman and Robin employ many devices to aid them in their battle against evil-doers, such as the Batmobile, Bat-Plane, Utility Belt, Batarang, etc., and are surrounded in these adventures by the members of the Bat-Family. They include Kathy Kane (Batwoman), her niece Betty (Bat-Girl), Police Commissioner Gordon, Alfred (Wayne's butler), Bat-Mite (a mis-

Croft as Robin, J. Carrol Nash as the nefarious Dr. Daka, and it was directed by that veteran from the days of William S. Hart, Lambert Hillyer.

Well received by the trade press in general, the Motion Picture Exhibitor in particular had this to say about BATMAN's first chapter: This opens with a description of the activities of the Batman in his fight against crime. He hands over the last of a gang of criminals to the police, and tries to take a rest, but the organization by J. Carroll Nash of a criminal gang to do as much damage for Japan as possible starts him on another exciting chase. Nash has Shirley Patterson's uncle kidnapped as he leaves jail after serving time. His

newspapers get him

Six years were to go by before Batman and Robin again appear in the movies, part of which time the pair spent decorating a syndicated daily and Sunday newspaper comic strip. Distributed by McClure Newspaper Syndicate, the strip ran for three years before being discontinued in 1946.

Film No. 2, THE NEW ADVENTURES OF BATMAN AND ROBIN, graced the nation's screens in 1948, this time effecting a complete change in casting. Robert Lowery came on as Batman, Johnny Duncan was Robin and former matinee idol Lyle Talbot portrayed Com-

BATMAN AND ROBIN

Queer Mathematics

By BOB KANE



BATMAN AND ROBIN

Negative Clap

By BOB KANE



More rare Batman art! This time, two of the widely syndicated daily strips which appeared in newspapers across the nation in 1943. © 1983 National Periodical Publications, Inc.

chievous little sprite from another dimension who admires Batman's and their canine pet, Ace, the Bat-Hound. Many bizarre villains have complicated the proceedings from time to time, but Joker and Clayface remain two of the most colorful.

Batman in Hollywood

In 1943, Columbia Pictures bought the screen rights and made the first serial featuring the talented twosome. This was BATMAN, released in the summer of that year. Featured in the lead roles were Lewis Wilson as Batman, Douglas

intention is to use his keen industrial mind to help destroy America. Her uncle refuses, however, and he is locked up. The Batman and Robin, "the Boy Wonder" go into action when they spot thugs sent by Nash breaking into a hospital safe to steal the radium needed for Nash's new weapon. In the ensuing fight, the Batman is hurled from the roof. This starts off as if it will rate with the better serial entrants. GOOD.

Needless to say, the remaining fourteen chapters measured up to the first and Batman experienced many a narrow escape before Dr. Daka finally ended up on the menu in an alligator pit.

missioner Gordon. Direction was in the capable hands of serial specialist Spencer Gordon Bennett who, like Hillyer, is a veteran of the silents. This second stanza enjoyed equal success with the first and more will be said of it in the future.

You are probably wondering about Batman and television. Well, there have been discussions for a series from time to time but as of this date no actual production has been done. When and if there is, however, you can be sure of reading about same right here in STI where we'll continue to serve up the articles that you, the reader, request. **END**



Stanley Price, dialogue director on many motion pictures, seems to be in need of a little coaching himself in this BATMAN interrogation scene with Craft and Wilson.

House Peters, Jr. (left) and friends, intent upon their banking problems, fail to notice the approach of screen Batman No. 2, Bob Lowery. (Note the slight variations in bat insignia and belt design from Wilson's 1943 costume.)



fists on film

Jack Perrin, who entered the movies as one of the world famous Keystone Kops, has blazed through a thrill-packed career of almost 50 years on screen.

Adventure awakened on July 25, 1896 in Three Rivers, Michigan when Jack Perrin arrived on the scene. At the age of six our young hero moved with his family to California. In those days most of the filming was done in the East and Hollywood was a little known town. Upon graduation from high school in Los Angeles, Jack was eager to work with the new film producing units. Getting the only job available with Mack Sennett, sweeping off the sets, this young man carefully observed the specific methods of making movies. One day, a Keystone Kop was absent from the set early in the morning. The director looked around for another actor, but the only person on the set was Jack. Quickly rushing him into costume and



makeup, a screen career was formed.

Remaining with the Kops for awhile, Jack landed his first young dramatic lead in *TOTON THE APACHE* (1917) with Olive Thomas. Frank Borzage directed and Norman Kerry played the father. With America's entry into World War I, Jack joined some friends of his and enlisted in the submarine service. A rugged he-man in real life as on screen, the tough, old underwater boats provided a great challenge.

Returning from the war, the movie people remembered Jack and signed him to a three year contract. Jacques Jaccard was directing an Eddie Polo-Eileen "Babe" Sedgwick two reeler and chose J.P. as the juvenile heavy. The mold was cast and the public fell big for "Handsome Jack". Starring roles as a minister in *PINK TIGHTS* and *BLIND HUSBANDS* with Eric Von Stroheim (1919) put him high on popularity polls of the day. At Universal serials were King! The leading producing outfit of this exciting form of melodrama, their top stars were used in these thrillers. 1919's *LION MAN* was a serial of the old school and headlined our own Jack Perrin as the hero. Taking the title role was J. Barney Sherry as a mystery man who wore a lion-head mask. This character was actually good in the film and aided the hero and his pals. Noted screen director, Mack V. Wright, was a stuntman at the time and performed all the *LION MAN*'s daring feats.

In 1919 a stuntman could be used for a masked character, however the leading man was usually required to do his own action scenes. While shooting the *LION MAN* serial in Bronson Canyon, Jack was climbing up the side of a cliff on a rope ladder when unexpectedly the ladder broke. Those were the days before nets were used and our star was dangling by a thread high above jagged rocks below. One slight move and his doom would be sealed. Luckily he was in sight of the production crew and they quickly pulled him to safety. It would seem like this type of experience should make an actor more concerned about his own well being. Someone else perhaps, but not Jack Perrin.

With the increase in popularity of the Western outdoor drama in the early 1920's, Jack became much in demand for these films. Mixing all types of dramatic adventure roles in that exciting era of the silent screen, he starred in films for all the leading companies of that day: Pathe, Hodkinson, Metro, Arrow, FBO, Associated Exhibitors, Aywon and Rayart. There was no faking scenes then, the broken



Jack (on the left in light shirt) is seen here in the type of dynamic action film that distinguished his productions of the 1920's.



All ready for the attack, military Jack defends the right in Rayart's 1927 *THUNDERBOLT'S TRACKS*.

Surprised on his 65th birthday, Jack Perrin beams at Jack Kelly who presented him with birthday cake. The veteran actor was featured with Kelly in a *MAVERICK* episode being filmed at the time.





Manrae Salisbury, Louise Lorraine and Jack Perrin take part in these unusual rites in Universal's 1930 serial, **THE JADE BOX**.

bones & bruises were real. As Jack says now: "In the silent pictures we had to show every possible thing that was happening." That meant realism, the days before optical effects and process screens were hard ones, but the films were great! In 1927 Elsie Pictures starred him in **FIRE AND STEEL** which provided just that for the cast. Filmed by the light of flares, in an actual steel mill, the actors worked under constant danger during the production. According to Jack: "The flares used on the film were of a type that were explosive and could rip a person apart." No easy job here, there were no softies in those films.

Finishing up the silent era with a series of Universal Westerns, Jack soon adapted to the new "talkies". The films at Univ. included: **WILD BLOOD, HARVEST OF HATE, HOOFEATS OF VENGEANCE** and **PLUNGING HOOFS**. Getting into the speaking swing of things, Jack was co-starred with silent movie Westerner, Leo Maloney in **OVERLAND BOUND**. A 1929 production that Maloney financed himself, the

film encountered quite a bit of technical and promotional trouble. The sound for the film was recorded on the old record process (sound-on-disc) and proved difficult to film and reproduce. The actors had to go through all scenes in five minute clips without a break—there could be no mistakes! Later on, after the riding scenes were shot, Jack and the rest of the cast dubbed the sound effects in for the film. This was done by using coconut shells to create hoofbeats when the film was projected. Sadly, Maloney died in New York while on the East coast for the film's initial distribution.

Jack's voice came over great in talkies and a reviewer of **PHANTOM OF THE DESERT** commented: "Jack Perrin is fine, has a good speaking voice, is an excellent horseman and photographs well." At this time Universal released **THE JADE BOX** a 1930 serial that starred Jack. Although a silent film, this mystery man cliffhanger was distributed with music & sound effects track to modernize it. Now he was set in the early 1930's and started out by starring in various

Independent productions: **BEYOND THE RIO GRANDE, RIDIN' LAW, ROMANCE OF THE WEST, KID FROM ARIZONA & LARIATS & SIX SHOOTERS**. Smashing the short subjects field, J.P. starred in a series of three-reel **BUD 'N BEN** Westerns with sidekick Ben Corbett. Reliable Pictures called next and Jack starred in six for B.B. Ray: **RAW-HIDE MAIL, LOSER'S END, WOLF RIDERS, NORTH OF ARIZONA, CACTUS KID** and **TEXAS JACK**. William Berke, who was producing Westerns for the Independent market, lensed four with our favorite in 1930: **GUN GRIT, HAIR TRIGGER CASEY, WILDCAT SAUNDERS** and **DESERT JUSTICE**. In the years following, Jack has been featured in numerous motion pictures of all kinds. Happily retired from the industry he looks back on his career with pleasant memories. According to Jack: "I would love to do it all over again, if I were young again today. I love my business—it's been wonderful to me."

Were very happy that Jack has enjoyed his career, for he has given millions many hours of untold movie pleasure. **END**



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D-DAYS



THE DAYS OF THE WORLD WAR II ADVENTURE FILMS ARE HERE AGAIN. BOTH MAJOR FEATURES AND TOP TV SHOWS ARE BOASTING FLAMING SAGAS OF OUR FIGHTING MEN.

of one final war to end the entire world runs through the minds of millions. So it seems that a major war, if ever fought again, would differ greatly from the type World War II was. A much dreaded thought, but still the truth. Now all of this strangely leads to a new trend in entertainment, one dwelling on the infantry combat of the second World War. Perhaps the passage of time is giving us a perspective on past events, much in the same way hobbyists are interested in the Civil War.

tv to the attack

In the wake of the FCC's big campaign against violence and brutality, a new realistic attitude has begun to set in amongst TV executives. With this thought in mind, ABC-TV has launched two professionally

IN the tense atomic age we live in today, war has become more of a nightmare than it ever was in the past. The thought

produced teleseries on the men who led the infantry to victory in the 1940's. COMBAT, a new one hour show dramatizes the story of World War II in Europe, as viewed by the foot soldier. Stars Vic Morrow, Rick Jason and Shecky Greene are not just sound stage smilers. These three rough and ready guys went through thorough Army training before the lensing of the series started. All the skills necessary to make a top combat soldier, were taught to this hearty trio. From map reading to M-1's these boys became experts. Telling the personal story of American soldiers before and after D-Day's invasion in France is the job of this show each week. The producer of the show commented that: *"We will not give any lessons on how to take a town or blow up a tank, although we may see this happen as part of a personalized story."*

reel footage looks real

To aid in producing the most realistic series possible, the United States Army is lending COMBAT quite a helping hand. Major Homer Jones, who actually jumped into Normandy on D-Day, has been appointed as the show's full-time technical advisor. Judging by the show's notices he's really helped put through as authentic a group of World War II dramas as TV can possibly produce.

Following up the military theme on ABC-TV is the new GALLANT MEN series. The star of the show, Robert McQueeny, plays a war correspondent with the American forces in Italy. Not content with dramatic duties alone, McQueeny has his own philosophy on the war show he does: *"War is a strong villain, easy to hate. The conditions it engenders are so incompatible to the upbringing and environment of the men put down in its midst that it is a supreme test for every combatant. Their reactions to the unfamiliar, to the danger, is both varied and unpredictable. The timid may even become remarkable fighters."* This is one star who really knows what he's talking about too! In World War II he served as an Army combat engineer and toured New Guinea, the Dutch East Indies, the Philippines and many other active areas. Originally planned as a series called BATTLE ZONE, the GALLANT MEN follows the 36th or Texas Division from Salerno to Rome.



German officers examine one of the Allies' "Ruperts", a rubber paratrooper dummy that was wired to explode. (From THE LONGEST DAY).

The new entertainment trend to Army combat has produced rough, grim films.





Joel Holt (right), fights for his life in brutal struggle scene from his new production of **KARATE**.

The Yonks show they can lick anyone, as their courage is tested in Warner's **MERRILL'S MARAUDERS**.



Darryl F. Zanuck, long a name standing for the highest quality in the motion picture industry, has turned his attention to World War II for film drama. Zanuck, producer and part director of **THE LONGEST DAY**, has turned out what some consider the "finest true-life motion picture ever to be turned out on war of any kind." Deciding on black and white for realistic effect, Zanuck re-created the events surrounding the 1944 D-Day invasion of France and the actual invasion itself. Taking over nine months to film on more than 31 outdoor locations, **THE LONGEST DAY** budget came to nearly three million dollars on talent costs alone. John Wayne, Robert Mitchum, Henry Fonda, Peter Lawford, Edmund O'Brien and Robert Ryan are just a few of the all-time greats in this dramatic spectacle.

With careful attention to detail and realism, all dialogue scenes were shot in French and German in addition to the standard English versions. Shooting in two main filming units, one was composed of 200 men and the other of 180 men both working at the same time. The film's title came from a quotation from Rommel, which was used as the name of Cornelius Ryan's best-selling novel. He said: *The first 24 hours of the invasion will be decisive. For the Allies as well as for Germany, it will be the longest day.*"



Brutal savagery is the type of realistic film trend that the new "war craze" has brought to the screen.



Darryl F. Zanuck has recreated the Normandy D-Day invasion in a more realistic fashion than any other producer has done to date.

Still number one of the boxoffice, this is how Duke Wayne taught Marines the "art of self defense" in SANDS OF IWO JIMA.





Peter Lawford, Richard Todd and Leo Genn are all ready to repel the enemy with flaming lead in **THE LONGEST DAY**.

War stunts more realistic than ever seen before in the movies abound in Zanuck's new classic production.





One of the most rugged films produced in recent years, **MERRILL'S MARAUDERS** was sadly the last picture Jeff Chandler made before his untimely death.



There's a joke circulating around concerning an old World War II movie that is supposed to be constantly making the TV rounds. It tells of how five hundred German soldiers have trouble taking a hill. Supposedly, they have been attacking for hours but can't gain any ground. A new officer arrives on the scene to find out why his men can't take a hill held by only *one* American. When asked for an explanation, a reply is heard from a foot-soldier: "You're right, there's only one soldier up on that hill; but he's **JOHN WAYNE!**" Quite a bit of an exaggeration, but also an indication of the indestructible nature of "Big Duke." The military hero of millions, Wayne battled his way through: **SANDS OF IWO JIMA, THE FLYING TIGERS, THE FIGHTING SEABEES, THEY WERE EXPENDABLE** and **BACK TO BATAAN** to name a few. In **THE LONGEST DAY**, Duke takes the role of Lt. Col. Ben Vandervoort, who broke his ankle landing on Normandy, but continued fighting on for 40 days in France. You can't keep a good man down!

from storm windows to screen

For a change of pace we go to the orient and wartime Japan. Intrigue and hand to hand combat abound there in **KARATE**, a new independent action production released by Joseph Brenner Associates. The star is one J. Holt, not *Jack* but *Joel*. Holt, who also produced and directed the opus filmed in Japan, has come a long way in ten years. Residents of the New York area have been more familiar with him as the star of numerous TV commercials for: storm windows, waterless cookware, sewing machines, potato peelers and top tune records. Joel appeared in the middle of old action dramas, Westerns and serials so often that many of the viewers thought *he was in the film!* He was usually seen on screen for more time than the star of the movie being shown anyway. Apparently Joel also felt that he belonged in the actual film, so he decided to produce his own. Presenting a figure reminiscent of the old matinee heroes, Joel Holt may bring the straight action picture back to its rightful place of prominence.

Whether in war or in peace, the public can depend on the imagination of the moviemaker for adventure unlimited. **END**

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BEHIND THE SHADOW'S MASK



Kane Richmond and Marian Burns in the adventure film classic—**DEVIL TIGER**.

Still a handsome figure, Kane enjoys seeing himself featured as **"THE SHADOW"** in the last issue of **STL**.



KANE RICHMOND, LONG A FAVORITE OF SCREEN-THRILL FANS EVERYWHERE, STEPS OUT IN FRONT OF HIS MASK TO REVEAL A COLORFUL PAST.

DECEMBER 23, 1906 started everything with Kane's birth in Minneapolis. His real name was actually Fred W. Bowditch. Raising Kane in the midwest, his parents found they had an outstanding athlete on their hands.

Graduating from the University of Minnesota, Kane was able to find a job in an industry allied with acting. However, at the time appearing before the cameras was a most distant thought. He worked as a product salesman for one of the motion picture studios and specialized in the southwestern territories. Upon returning to Hollywood, Kane ran into an agent friend of his who rushed him right over to Universal Pictures. They were casting at the time for a series of two-reel action dramas and needed an athletic actor who was also a good-looking boxer. Well, they found their man. That was July 1930 and Kane then went on to star in the 12 films made in the popular **LEATHER PUSHERS** series.

Quick to notice star material, MGM grabbed Kane for their own and featured him in **STEPPING OUT, POLITICS & HUDDLE** (1931-2). However, Fox provided the most attractive lure. They would star him in **DEVIL TIGER**, to be made on location in India, and then build him to be one of their biggest star attractions.

Kane's leading lady in the film was Marion Burns, who today goes under the name of Mrs. Kane Richmond. Feeling that authentic action scenes were of utmost importance, the producers made certain to have K.R. do all the stunts and dangerous scenes himself. One such episode involved wrestling with a *real* live python. This muscular snake can crush the life out of a man in minutes, when wrapped around a body, but movie-makers of the day felt they had to have this type of thing in their films. Planning on having the snake wrap around Kane, the situation was a very grim one. According to Kane: "They kept the snake

in a big trunk with a cloth sack over his head. Then a team of men would remove the snake, coil him around me, remove the sack and start filming. It took ten men to uncoil the snake before he'd crushed the life out of me.

Returning to the U.S.A., the adventurer resumed his film career and was going strong once again. Some of his hits at that time were: **LET'S FALL IN LOVE** (Columbia 1934 with Ann Sothern), **VOICE IN THE NIGHT** (Columbia 1934 with Tim McCoy), **I CAN'T ESCAPE** (1934 Beacon production) and **CIRCUS SHADOWS** (a 1935 Peerless production). Answering the challenge of the chapter plays, Kane starred in two serials in 1935. **ADVENTURES OF REX AND RINTY** for Mascot and **THE LOST CITY** for Regal, both dishing out some hair-raising moments for 1935 Richmond fans.

Around this time, Maurice Conn of Ambassador Pictures was planning on the filming of a new action picture series. Finding Kane available, Conn signed him with Frankie Darro for a group of fast paced thrill specials. Memorable were the 1935-7 releases of: **BORN TO FIGHT**, **RACING BLOOD**, **HEADLINE CRASHER**, **DEVIL DIAMOND**, **TOUGH TO HANDLE**, **ANYTHING FOR A THRILL** and **YOUNG DYNAMITE**. Borrowing him for a few days of shooting, Conn put Mr. R. in Pinky Tomlin's **WITH LOVE AND KISSES** as a nightclub singer. A variety of roles were always easy for Kane to handle.

As the years moved on, Kane rode high as a star in many dramatic & adventure films of all kinds: **WINNER TAKE ALL**, **THE ESCAPE**, **CHARLIE CHAN IN PANAMA**, **MURDER OVER NEW YORK**, **DOUBLE CROSS**, **TIGER WOMAN**, **TRAFFIC IN CRIME**, **PASSKEY TO DANGER**, **BLACK MARKET BABIES**, **DON'T GAMBLE WITH STRANGERS** and **STAGE STRUCK**. He also filled the serial bill in: **SPY SMASHER**, **HAUNTED HARBOR**, **BRICK BRADFORD**, **BRENDA STARR—REPORTER** and **JUNGLE RAIDERS**.

Aside from these roles, many remember Kane best as the fabulous "SHADOW" in **THE SHADOW RETURNS**, **BEHIND THE MASK** and **THE MISSING LADY**. Fitting the part to a "T", Kane provided mystery fans with an unforgettable masked performance in the three films.

Today, Kane has left the motion picture industry and has become one of the leading manufacturer's representatives in the fashion industry. As handsome as ever, Kane could easily star on TV today. At least that's what his many fans hope he will do once again. A memorable star, Kane Richmond remains a movie legend.

END

IT'S MYSTERY AT ITS BEST



Mystery fans were thrilled by ads like this when Kane Richmond's masked features appeared on the 1946 scene.

Al Ferguson and Stanley Blystone provide the menace as **BRICK BRADFORD** battles for his life. (1947)



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HOLLYWOOD: Life or Death?

RETURNING to New York after two months in Hollywood, I find people in the East unaware of the true situation there. Even top-ranking producers and distributors are not quite sure of all the changes that have taken place in the once glamorous cinema center. The old town is dead! Well known actors, directors, writers, producers etc.

have been forced into other businesses out of necessity. Others, even amongst the top actors, are regularly collecting their unemploy-

ment checks. The film industry has literally devoured itself. Numerous studio sound stages and locations are quiet; the cameras are in storage; the talent quietly waiting—for something fabulous to occur, but it never does. Their phones never ring and time passes day after day.

Veteran industry actors, who

AN EXCLUSIVE REPORT
**SCREEN
THRILLS**
ILLUSTRATED
BY SAM SHERMAN





Bab Livingston, Sam Sherman and Randolph Scott in California's Beverly Hills, far from the blast of studio six-guns.

Sam Sherman subs for Bab "Stany Braake" Livingston as he joins **THREE MESQUITEERS** stars Max Terhune (with Elmer) and Ray Corrigan at Carriganville.



starred in films ten and more years ago, are in better mental and financial shape than the major star who just did a movie last year, but needs money and can't find work. Because of tax structures, well known performers who do occasional films only, don't become the millionaires they are thought to be. On the other hand, many former film stars saved and invested their money and have no real desire to work in pictures today. Others have been forgotten by the very industry they helped build. The new, young TV producers, directors & casting agents are coming from the East and have no concept at all of what went on before them in Hollywood. They intend to make the business over, regardless of what the end result will be. Numerous actors and actresses chosen for various character parts (ages 40-80), now enter TV films and movies with no previous motion picture background. The competent talent that made motion pictures successful years ago has been almost completely overlooked. It's not that 60-year-old former stars should be playing leading men as new young people are always necessary. However, the professional actor with 40 years experience is forgotten and a 60-year-old businessman-turned-actor (with 5 years experience) gets the role. A "pro" is always more valuable than this invader to the acting field. Experienced talent will know their lines and cues thus bringing speedier shooting and name value into the production.

work stops

In addition to the new crowd in power, changes in production have also been responsible for slowing up the industry. Some reasons for the decline in activity are: 1) The trend to hour long network TV film shows—cutting the number of individual shows to be done drastically. 2) Old network shows being sold cheaply in syndication to independent TV stations—no new shows are being made for the syndicated market. 3) Runaway production—numerous films being made cheaply in Europe because of high technical costs in Hollywood. 4) Decrease in theatrical film production—re-releases playing everywhere, few "B" features being made and cutback in major film production due to the multimillion dollar spectacle trend.

I was sorry I missed seeing Hollywood's glorious decades, when the entertainment industry was king. However, the city of studios is due for some big changes, probably for the better. Independent productions (ie. **REQUIEM FOR A HEAVYWEIGHT**, **WHAT HAPPENED TO BABY JANE** and **THE MANCHURIAN CANDIDATE**) seem to be the new order of the day, and possibly

indicate the improved direction motion pictures will head in.

Although Hollywood and the film industry as such does have a general problem, the people in production today do continue making movies. The old outdoor locations that have been used for forty years are still going strong. Republic Studios, for example, long the home of adventure films is now the site of busy TV production. Although the company itself does not produce films, the studio is rented to clients such as CBS and Four Star Television. This type of television filming is what keeps the town going as there is little in the way of feature film production for theatres.

movie greats

While in movieville I visited with some all-time film favorites. Most of these people are fortunate in that they have held onto their money and can forget about the film industry if they so desire. Others are still in demand and enjoy the work they're doing better than any other. However, the people represented on these three pages are the exception rather than the rule. Many are the stars of comparable caliber who are not so content. Bob Livingston, known beyond his regular dramatic roles for his ZORRO, LONE RANGER and THREE MESQUITEERS films, now considers returning to filmdom as something only a close friend could persuade him to do. After starring in over 80 films he now prefers to spend his time working on an occasional book he is writing. Max Terhune and Ray Corrigan of THE THREE MESQUITEERS & RANGE BUSTERS are also still going strong. Ray is the owner-developer of Corriganville movie ranch and Max is the featured entertainment attraction for the thousands of guests who visit weekly. Talented character actor Bill Tannen, who started out as a leading man at MGM, is now in production with John Beaver and producer-director Dick Bartlett at Condor Pictures. Famed Western star Bob Steele, now noted for his straight dramatic roles, is currently featured in John Wayne's outdoor comedy McCLINTOCK. Popular Jock Mahoney, formerly an ace stuntman, is due for another Tarzan spectacular after the success of his TARZAN GOES TO INDIA. Mae Clarke, one of the west coast's most versatile actresses can now be seen on PERRY MASON and other leading TV dramatic shows. Randolph Scott, who recently returned to films in MGM's RIDE THE HIGH COUNTRY, is due for another dramatic Western role shortly.

Hollywood's main industry is one of great contrast and few are those who slightly know in what direction it is headed.

END



Jack Mahoney and wife Margaret Field enjoy glancing at STI's last issue which featured Jack as Tarzan. The couple was on their way to three weeks in the Mexican jungle when this picture was taken.



Bob Steele catches up with photo of himself in STI story on Republic Studios. Prominent in many dramatic roles today, Bob is also a noted golf champ.

John Beaver, veteran actor Bill Tannen and producer-director Dick Bartlett as seen in front of their offices at the fabulous Republic studio.



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WESTERN HALL OF FAME

Return with us to the hitching posts of the past. Here you'll meet fabulous pioneers of the sage sagas that are so popular today. No powder puff fakes, these two-fisted heroes lived the movie trails they blazed.



Denver Dixon as he appeared in 1928 in his own Art Mix Production, **THE OLD OREGON TRAIL**.

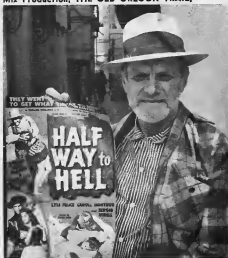
DENVER DIXON

ONE OF THE REAL PIONEERS of the movie industry, Denver Dixon is unique in that, after more than forty-five years in the profession, he is still actively making films today. A real quadruple threat man, he has produced, directed, written and starred in scores of features over the years.

A native of Auckland, New Zealand, Victor Adamson (his real name) became a trick rider, roper and fledgling motion picture personality while still in his teens. Completing a one-reel Western with himself as director-star, Victor decided that, using it as a showcase for his talents, he would try his luck in Hollywood. He arrived there in the late teens and worked in many phases of the business eventually producing and directing major as well as independent productions. (An expert with the bullwhip and boomerang, he once schooled Douglas Fairbanks, Sr. in their use.)

The people with whom he worked on outdoor action pictures thought his "down under" accent a bit strange and decided he needed a more "Western-ish" name. Hence, *Denver Dixon*!

For the 1923-24 season, Denver decided to branch out into the independent Western field with a series of "Art Mix Productions". These he produced, directed, wrote and starred in under the name of "Art Mix". The amount of behind-the-camera activity involved in making so many films, however, forced Denver to find a



Denver Dixon today, displaying the pressbook on his latest 1962 production. He was away for weeks scouting new film locations, which accounts for the beard.



Bob Steele tries to sneak up on Charles King and Denver in this scene from Harry S. Webb's 1939 Metropolitan picture **FEUD ON THE RANGE**.

George Kesterson (left), who came to be known as "Art Mix," with Hoot Gibson and Jack Rockwell in Walter Fatter's 1936 feature **LUCKY TERROR**.



substitute for himself in front of the camera.

He found such a man in George Kesterson who began playing the leads in Denver's "Art Mix Productions", but under his own name. At this point a curious thing began to happen. Because he was appearing in the "Art Mix Productions", audiences and other film producers began assuming that Kesterson was Art Mix! This was untrue, however, and one producer, J. Chas. Davis who had signed Kesterson to star in his own series of "Art Mix Westerns", had to be reminded by Dixon that Denver was the real and only Art Mix!

In spite of this action, however, Kesterson continued to use the name Art Mix for the rest of his screen career (he was active well into the 1940's) and gradually came to be accepted as the only Art Mix. If all this begins to sound confusing, just remember—it could have been worse! For at one time another cowboy, Bob Roberts, was also starring in Denver's "Art Mix Productions"!

Some of Denver's silent productions in this series were: **ACE OF CACTUS RANGE** (1924), **RIDERS OF MYSTERY RANCH**, **DESERT MESA**, **SOUTH OF SANTA FE**, **RIDERS OF BORDER BAY**, **BELOW THE BORDER**, **A PAIR OF HELIIONS** and **THE OLD, OREGON TRAIL** (1928). The last named is an exceptional independent production of its type. Denver loves to shoot film "on location" and got the idea for this feature from a travel folder urging people to visit Oregon and see the famous trail. With full cooperation from the Chamber of Commerce, Denver made the film in its entirety in that state starring himself as "Art Mix" and his wife, DeJores Booth, as leading lady.

During the thirties, Denver produced and/or directed many talkie Westerns including some Art Mix Productions—**WEST OF THE ROCKIES**, **SAGEBRUSH POLITICS**, **THE RAWHIDE TERROR**; four Buffalo Bill, Jr. stars—**LIGHTNING BILL**, **RAWHIDE ROMANCE**, **FIGHTING COWBOY**, **RIDING SPEED**; and four Buddy Roosevelt's—**BOSS COWBOY**, **RANGE RIDERS**, **CIRCLE CANYON**, **LIGHTNING RANGE**. Denver often played unbilled bits in the films he directed and he can be seen in such a part in **LIGHTNING RANGE**.

In 1938, Dix played his last starring role. This was in **MORMON CONQUEST**, a roadshow attraction he produced and directed and which was photographed amidst the scenic beauties of Zion National Park.

His yen for authentic and unusual locations is still evident in Denver's films today. His latest, currently in release, is **HALF WAY TO HELL** which was lensed at Capitol Reef National Monument, Utah, and in Chihuahua, Mexico. This new exploitation Western of "a girl's fight against a tyrant's lust", was directed by Denver and produced by his son Al Adamson who plays a part in it under the name of Rick Adams.

Denver and Al plan to make a new feature soon and it's a safe bet that when production starts, it will be in some distant, picturesque location far removed from Hollywood. For this man—be he Victor Adamson, Denver Dixon or Art Mix—can always be counted on to provide interesting screen entertainment.

YAKIMA CANUTT

RECENTLY STI'S EDITORS had the distinct pleasure of meeting and chatting with the undisputed king of all stuntmen, Yakima Canutt. This took place at New York's famed International Airport at Idlewild where Big Yak was making a stopover on his way from Hollywood to Spain.

A really wonderful person, Yakima Canutt is the complete antithesis of the villainous characters he portrayed on the screen. Now 67, but appearing years younger, he looks as though he could once again step into El Rey's stirrups and repeat the stunts of **ZORRO RIDES AGAIN**.

During our conversation, Yak made it a point to clear up a couple of pieces of oft-repeated misinformation about himself. One item concerns his parentage. He is not, as rumored, of Indian descent. Rather, his mother was Scotch-Irish and his father German-Dutch.

How he came by his famous Indian nickname is an interesting story best told in his own words: "Back in the year 1914 at Pendleton, Oregon, a week before the big Roundup or Rodeo, we were trying out a string of bucking horses, the best of which were to be used in the show. A couple of pals of mine from Yakima made a very poor showing or, in cowboy lingo, bit the dust. Everybody started kidding them and making light of the 'Yakima Riders'. So, to give my pals a boost I told them to bring out another bronc and I'd show them what a Yakima Rider could do. I don't know just what happened, but one of the few times I've been thrown from a horse occurred. A photographer friend of mine got one of the best pictures of me I have ever seen. The horse was well off the ground and I was somewhat higher than the horse's head with my feet the highest point in the picture. Of course that really gave everyone a good laugh, and the photographer captioned the picture: 'Yakima Canutt leaving the rough deck of a Pendleton bronc'. The local papers ran the picture on the front page and during the show the announcer took it from there. Instead of introducing me by my real name, which is **Enos Edward Canutt**, he announced me as **Yakima Canutt**. So with a capacity crowd and all of the top hands present, plus the fact that I turned out to be top competition, I found myself stuck with the moniker Yakima or 'Yak' for short."

It was with great reluctance that we bade farewell to Yak, but he had to board the plane for Madrid where he is now directing the action sequences in Samuel Bronston's **FALL OF THE ROMAN EMPIRE**. We'll try to catch him when he comes back, however, and give you a larger, more comprehensive report on the activities of Yakima Canutt, the stuntman's stuntman!



Helen Halmes, the star of railroad films, Eileen Sedgwick and Yakima Canutt in Universal's 1924 serial **THE RIDDLE RIDER**.

Yak and a clean-shaven George "Gabby" Hayes have the drop on John Wayne in Manogram's 1934 Lane Star Western **RANDY RIDES ALONE**.



STI editor Bob Price discusses magazine with Yakima Canutt in New York.



HOOT GIBSON

1892-1962



Hoot Gibson and Margaret Callahan in a light moment from RKO Radio's *THE LAST OUTLAW* (1936).



WHEN HOOT GIBSON passed away last August 23rd, at the age of 70, it marked the end of another member of a vanishing breed—the cowboy star who was cowboy first and actor second. In today's world of TV and film production it is usually just the reverse, but during the hey-day of the silent Western it was necessary for stars to look the part rather than act it. Film techniques were cruder and so it was not so easy to fool audiences with a "double" as it was to become later.

Ed "Hoot" Gibson had picked up his nickname hunting owls in his native Nebraska and his saddle prowess as a working cowboy in the real West of the early 1900's. The latter led him to an infant Hollywood where he served an active apprenticeship in the making of mute horse operas as a mach-in-demand wrangler and/or stuntman.

Stardom finally beckoned in the guise of Universal Pictures' great Carl Laemmle who gave Hoot his first leading roles in 1919 two-reelers. His first starring feature was *ACTION*, a 1921 five-reeler directed by a then unknown director named John Ford.

Adding a novel touch to the classic frontier film formula—humor—Hoot's comical capers caught on and he rode high at the "Big U" in a long string of Westerns during the twenties. So commercially successful were his films during this period, that at one time he was reputed to have earned \$14,500 per week, which in those days bought a cowboy a lot of oats.

One of the best of these silent features was *THE TEXAS STREAK* in 1926 which employed a typical Gibson situation. Portraying a stranded bit player in a Western movie troupe, Hoot donned an outfit from "wardrobe" and, using "prop

guns" filled with blanks, proceeded to deliver a Western community from the clutches of the villains. His trickery caught up with him, of course, and when his phony firearms were exposed, he explained: "I'm a blank, too, but blanks never hurt anyone". This just about sums up the Gibson screen character.

Hoot weathered the silent to sound crisis while still at Universal but during the thirties the trend was to the musical Western and non-melodious old-timers like himself found it rough going at the box offices. Nevertheless, he managed to turn out a lot of oaters, mostly for independent producers, before hanging up his hero spurs in 1944.

M. H. Hoffman's Allied Pictures offered a series of Gibson stars in 1931-32 including CLEARING THE RANGE, WILD HORSE, HARD HOMER, GAY BUCKAROO, LOCAL BAD MAN, SPIRIT OF THE WEST, DUDE BANDIT, BOILING POINT, A MAN'S LAND, COWBOY COUNSELLOR and FIGHTING PARSON. Two First Division releases in 1935, SUNSET RANGE and RAINBOW'S END, were followed by two specials at RKO Radio, POWDERSMOKE RANGE and THE LAST OUTLAW.

SWIFTY, FRONTIER JUSTICE, FEUD OF THE WEST, RIDING AVENGER, CAVALCADE OF THE WEST and LUCKY TERROR were done for Walter Fatter's Diversion Pictures in 1936 and then Hoot went to Republic where he co-starred with Ray Corrigan in one of the greatest Western serials ever made, THE PAINTED STALLION (1937). Filmed amidst the magnificent scenery of St. George, Utah, these twelve episodes spotlighted Hoot as "Walter Jamison", leader of a pioneer wagon train to Santa Fe.

In 1943 Monogram Pictures teamed Hoot and Ken Maynard in WILD HORSE STAMPEDE, the first of their "Trail Blazers" series. This was followed by THE LAW RIDES AGAIN and BLAZING GUNS before popular Bob Steele joined the duo in DEATH VALLEY RANGERS, WESTWARD BOUND and ARIZONA WHIRLWINDS. After the latter Ken withdrew, so Hoot and Bob teamed with Chief "Tonto" Thundercloud for OUTLAW TRAIL and SONORA STAGECOACH before going it alone in the last three of the series, UTAH KID, MARKED TRAILS and TRIGGER LAW.

After THE MARSHAL'S DAUGHTER for Ken Murray in 1953, Hoot played character parts in two more pictures. Most of his obituaries made much of the "fact" that his "last" film role was in John Ford's THE HORSE SOLDIERS (1959) for the obvious comparison value with his first starring feature. Actually this is untrue, as his final appearance was in 1960's OCEAN'S 11.

Well liked by his friends and co-workers, the list of those attending Hoot's funeral read like a "Who's Who of Western Stars". Among those paying their last respects were his old "Trail Blazing" pals, Ken Maynard and Bob Steele and one wonders if perhaps they were recalling a favorite bit of business from their films together. This was when, to get them all out of some difficulty, Hoot would exclaim: "Boys, I think I've got an idea!" To which Ken and Bob would both dutifully reply, "Oh, no—not another one!"

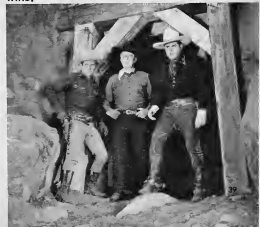


Hoot in THE HURRICANE KID, one of his 1924 Universal-Gibson Productions. Standing behind the girl is another silent Western star—Fred Humes.



A risky "transfer" stunt from Allied Pictures' SPIRIT OF THE WEST (1932).

Monogram's popular "Trail Blazers" of 1944. Bob Steele, Hoot and Ken Maynard in ARIZONA WHIRLWIND.



BOB ALLEN



Bob dishes out "Texas Ranger justice" in this scene from the 1936
Columbia production **RIO GRANDE RANGER**.

Athletic Bob Allen still fits into his old Western outfit perfectly.



BOB was born I. E. Theodore Baehr on March 28, 1906 in Mount Vernon, New York. He graduated New York Military Academy, chose to enter Dartmouth as a special student and there came into his own on the boxing & polo teams, in the Glee Club and as a dramatic actor. In 1934, after hitting it big on Broadway and in drawing room film roles at Warner Bros., Bob was signed to a contract by Columbia Pictures' president Harry Cohn. He then went on to play lead roles in numerous Columbia productions, including:

WHITE LIES with Fay Wray (1934), **JEALOUSY** with Nancy Carroll (1934), **DEATH FLIES EAST** with Florence Rice (1935), **PARTY WIRE** with Jean Arthur (1935), **GUARD THAT GIRL** with Florence Rice (1935), **CRIME AND PUNISHMENT** with Peter Lorre (1935), horror shocker **THE BLACK ROOM** with Boris Karloff (1935), **LADY OF SECRETS** with Ruth Chatterton (1936) and **PRIDE OF THE MARINES**, with Charles Bickford (1936).

In 1935 Bob received the Box-office Blue Ribbon award for his role opposite Grace Moore in **LOVE ME FOREVER**. 1936 saw the production of **CRAIG'S WIFE** at Columbia with Rosalind Russell. Bob had a lead role in that movie and over 20 years later was to be starred with her in the original Broadway cast of **AUNTIE MAME**. Meanwhile, back at Columbia, producer Irving Briskin decided to co-star Bob Allen with Western great Tim McCoy. **REVENGE RIDER**, **LAW BEYOND THE RANGE** and **FIGHTING SHADOWS** all boasted the McCoy-Allen team. These films proved so popular that the studios decided to star Bob in his own series. Known as the "Ranger" series these hits of 1936-7 were: **UNKNOWN RANGER**, **RANGER COURAGE**, **RIO GRANDE RANGER**, **LAW OF THE RANGER**, **RECKLESS RANGER** and **RANGERS STEP IN**.

After the completion of these films, Bob signed a contract with 20th Century Fox and was featured in many of their major productions. Currently Bob is still active on Broadway and in films made in the East. He has appeared on ABC-TV's popular **NAKED CITY** series and recently completed a starring role for Paramount. This new film is a WideScreen Color featurette—**FIRE AWAY**, an action story about race horses. Our hats are off to Bob Allen, whether he's on Broadway or atop a blazing stallion, looking over the next ridge for adventure.

KERMIT MAYNARD

KERMIT MAYNARD'S arrival in the film colony during the twenties and subsequent stardom in a series of silent Westerns marked the beginning of what was to be a long and distinguished career in the motion picture industry. A horseman without peer, this Indiana-born star today speaks of the features he made with understandable pride, for they were indeed extraordinary efforts in the field of exciting screen fare.

W. Ray Johnston first introduced Kermit to the action audiences of the world in a series of sagebrushers for his Rayart Pictures. As "Tex" Maynard, Kermit thrilled fans in 1927 with such films as *RIDIN' LUCK*, *GUN-HAND GARRISON*, *PRINCE OF THE PLAINS*, *A WANDERER OF THE WEST* and *WILD BORN*.

Film stardom and stunt work were not Kermit's only interests, however, for he was dead-set on becoming the World's Champion Trick and Fancy Rider. And that he did during rodeo competition at Salinas, California, in 1933. The cup awarded him to honor this event still occupies a cherished place in his den today.

Taking a cue from all this, independent film producer Maurice Conn signed Kermit in 1934 to star for his newly organized Ambassador Pictures. To Conn, such a saddle specialist was a natural to play the lead in his planned series of dramas about the Royal Canadian Mounted Police.

First film in the series was *FIGHTING TROOPER* released in late 1934 and followed closely by *NORTHERN FRONTIER* and *WILDERNESS MAIL* early in 1935. Critics were quick to praise these productions and the *Film Daily* had this to say of the star: "This lad Kermit Maynard is as good as his famous brother Ken. He is a handsome fellow who knows how to act as well as pull nifty stunts on his horse, and in rough-and-tumble fighting he is a bear."

Remaining features in the Northwest series were *RED BLOOD OF COURAGE*, *CODE OF THE MOUNTED*, *TRAILS OF THE WILD*, *HIS FIGHTING BLOOD*, *TIMBER WAR*, *PHANTOM PATROL* and *WILDCAT TROOPER*. Locale of the Maynard films was then shifted and Kermit made eight "straight" Westerns. These were: *SONG OF THE TRAIL*, *WILD HORSE ROUNDUP*, *GALLOPING DYNAMITE*, *VALLEY OF TERROR*, *WHISTLING BULLETS*, *THE FIGHTING TEXAN*, *ROUGH RIDING RHYTHM* and *ROARING SIX GUNS* which ended the series in 1937.

Now 60, Kermit was actively doing stunt work until about four years ago and currently occupies himself as a guild business agent, concerned with relations between actors and studios. Kermit looks back on those days with Conn and the Ambassador crew with fondness, for the making of their films was in his own words a real "team effort"; a feeling not shared too often today. A knowing comment from a very knowledgeable guy.



Sheriff Bruce Mitchell lays down the law to rancher Kermit Maynard in 1937 Ambassador Western *THE FIGHTING TEXAN*.

As Ambassador's *WILDCAT TROOPER*, Kermit puts the squeeze on heavies John Merton and Roger Williams in this 1936 action classic.



"DAREDEVIL" TERHUNE



Western comedian Max Terhune proves he's quite a scropper as he downs Bud Buster and John Merton in 1943's **COWBOY COMANDOS**. It's quite evident where son Bob got his strength from.



As soon as Fuzzy says **ALA-GAZAM**, Bob will knock him for a loop.

A champ of the horse foll is Bob Terhune, who risks death doily to bring thrills to movie & TV fons everywhere.



BOB, son of great Western screen comedian & ventriloquist, Max Terhune, grew up with the lore of the West all around him. He was born July 13, 1928 in Dayton, Ohio and came to California September 24, 1936, about the time when his dad was called to the coast to appear in pal Gene Autry's **RIDE RANGER RIDE** for Republic.

Max bought young Bob a horse when he was eleven and made him ride it bareback for a year. This riding experience gave Bob valuable early training which helped mold him into the top rider and rodeo star he is today. In 1948 Bob joined the Screen Actors Guild and so started in the business of movie making. Producer Ron Ormond gave Bob his first film job that year in one of the Lash LaRue-Fuzzy St. John Westerns he was making at the time. In this film, Bob played the Sheriff's deputy. (His talent as an actor has since been used in numerous films, although most people know him as a stuntman.) In one scene Fuzzy St. John was practicing hypnotism and put Bob under his spell. This could only be broken by his saying **ALA-GAZAM**. Lash LaRue then came on the scene and asked Fuzzy what had happened. Fuzzy replied: "All I did was say **ALA-GAZAM**". This broke the spell and Bob hit Fuzzy, knocking him for what acrobats call "a 180", which is half of a complete circle.

Bob's skill is evidenced constantly in today's top outdoor productions. He has pepped up: **THE UNFORGIVEN**, **THE COWBOY**, **THE MAGNIFICENT SEVEN**, **PILLARS IN THE SKY**, **RIDE THE MAN DOWN** and **GOLD OF THE SEVEN SAINTS** just to name a few. He has doubled Alan Hale Jr., Forrest Tucker, Clint Walker, Bart Lancaster, R. G. Armstrong, Dan Blocker, Gene Evans, Chilli Wills, Lon Chaney Jr., Preston Foster and many other top actors. Television has called on Bob's talents for shows such as: **LAWMAN**, **DEATH VALLEY DAYS**, **MAVERICK**, **CHEYENNE**, **SURFSIDE 6**, **ADVENTURES IN PARADISE**, **SUGAR-FOOT**, **GUNSMOKE**, **BONANZA**, **WELLS FARGO** and **RAWHIDE**.

From time to time Bob works with his dad's co-stars from the **THREE MESQUITEERS** days in the 1930's. People like John Wayne and Rita Hayworth, who were on their way up when they acted with Max, now know a new Terhune, a Westerner action fans owe a great vote of thanks to.

JOHNNY MACK BROWN

A long-time favorite in Western adventure films, John Mack Brown entered the movies as a star in major non-Western productions. He was born on September 1, 1904 in Dothan, Alabama and attended the University of Alabama becoming one of their top football stars. Early roles at MGM brought John right into the big-time: *THE FAIR CO-ED* (1927) and *OUR DANCING DAUGHTERS* (1928) with Joan Crawford were typical of his first films.

Landing the lead role in King Vidor's epic *BILLY THE KID* (MGM 1930), launched Johnny Mack in the direction that would shape the greater portion of his career.

Known as a skilled actor, his career in Westerns has been varied by numerous top dramatic performances. However, back in the 1930's producers saw the tremendous box-office appeal of this star and found a ready adventure picture market for him. In 1931 Universal teamed Johnny with Leo Carrillo in their major production of *LASCA OF THE RIO GRANDE*, this led to the classic Nat Levine-Mascot serial, *FIGHTING WITH KIT CARSON*, two years later. However, this action picture following didn't prevent the big studios from calling upon his talent. Paramount, Fox and Warners all gave him leading roles in this period.

Johnny Mack Brown's Westerns for the remainder of the 1930's were all top-rated adventure films.

As the years passed he mixed serials with series films to good advantage: *RUSTLERS OF RED DOG* (1935 Universal serial), *Supreme Pictures series* (1935-6), *WILD WEST DAYS* (1937 Universal serial), *Republic-Supreme series* (1937), *BORN TO THE WEST* (1937 Paramount co-star role with John Wayne), *FLAMING FRONTIERS* (1938 Universal serial), *THE OREGON TRAIL* (1939 Universal serial) and then a long string of popular Universal Westerns lasting from 1939 to 1943. Next John was teamed with Raymond Hatton in a wide variety of Monogram sagas the last of which was released in the mid 1950's. Eleven times he was rated as one of the top Western money makers by the Motion Picture Herald. Currently John has been featured on *WELLS FARGO* and other popular TV shows. To this day, he remains a favorite to millions young & old.

END



It's Johnny Mack vs. Bob Kartman in a smashing fight from *OKLA-HOMA FRONTIER* (Universal 1939).



Leo Carrillo exchanges looks with John Mack Brown in Universal's 1931 *LASCA OF THE RIO GRANDE*.



Recently meeting movie great John Mack Brown in Hollywood, proved quite a pleasure to Sam Sherman.

Linda Stirling:

SIREN OF THE SERIALS



One of the most attractive & talented Hollywood heroines, Linda has proven herself tops in adventure epics and serious drama. A Queen of the Serial Screen, she pulls no punches in her pictures!

**SCREEN
THRILLS
ILLUSTRATED**

Research by Dan Levitt

AS it's been said for years: "You have to work hard to be a star". The Stirling story bears out the truth of this statement. Born Louise Shultz in Long Beach, California, our heroine's father made it quite clear that he didn't intend to have any acting folk in his family. Linda's image of herself, at that time was not very flattering. She considered her counterpart in the mirror as the: "tallest, skinniest, ugliest girl that ever walked the

Earth". Linda was the family "ugly duckling" while her sister was the cute and tiny one. Those were the days when our favorite movie beauty thought of the great "Mutt & Jeff" contrast in her family.

Linda's thoughts at the time were also daydreams of being a quite attractive & popular actress. She would shut herself in her room, not talk to relatives & friends and think of great glories as classical music poured out of the phonograph. De-

ciding to take matters into her own hands, this nine-year-old wonder pleaded with her mother on the subject of acting. If the piano and dancing lessons could only be switched to dramatic training. "I had drive!" said Linda, who saved up five dollars to pay the cost of her first one hour acting lesson with Mrs. Elias Day, wife of the noted English actor. As most aspiring actresses changed their real names for the stage, Lorraine "Day"

took her new name from Mrs. Day who was also her instructor. Linda, by the way, made the name change from Louise Shultz at the tender age of only 8½.

success on stage

Still determined, but unsure socially, Linda appeared in plays regularly from the age of 11 on. A part in *STAGE DOOR* as a dancer urged her on to bigger and better roles. On reaching high school, the reviewers took note of the numerous parts she did in various plays. Between good notices and talent scouts, Linda got a scholarship to the famed Henry Duffy Players (the last stock company holdout in California), upon graduating high school.

Everything was looking quite bright, the Duffy Players meant the road to the big time. However, bad luck came suddenly as the Players folded completely two weeks after sending the scholarship letter. Linda unfortunately found this out only after moving to Hollywood to attend the playhouse. Not wishing to leave Hollywood, she made arrangements to study at Ben Bard's Dramatic School. Bard, an ex-vaudeville straight man for Jack Pearl, had opened the school with money left him by his late wife—*SERIAL QUEEN* Ruth Roland. An unusual coincidence, but Linda had no thought of cliffhanging dramas at that time. The Bard School was a "talent nursery" which produced many noted stars including Jack Carson & Gale Storm. Linda decided to leave it.

Stirling screen

Still carrying the "ugly duckling" complex in her mind, this 15-year-old beauty decided to get a job as a showgirl at the Earl Carroll Theatre. The job lasted three days, because her father threatened to close up the place for allowing her to work there being under age. This situation meant: out of show biz for awhile and on to something else.

Linda's aunt had a friend who was a photographer. So, the lovely Miss S. became a photographer's model. The minute a few of her pictures got around, the high fashion field called and Linda started getting her image in numerous magazine ads. The studios all expressed an interest in her photogenic features, so the screen tests started. Warner Bros., Paramount, Fox and Columbia all showed enthusiasm but nothing happened.

Then as if by magic, the movie career started. Her face and figure were famous in advertising, so Linda was the logical choice to play a Powers model (which she wasn't) in United Artists' 1943 re-



Linda and Richard Bailey in *MANHUNT OF MYSTERY ISLAND*, 14 ft. above the ground and in front of a dark rear projection screen. When the rope bridge gave way, stuntman Tam Steele saved Linda from being seriously hurt.



Ray Barcroft shows how mean a villain he can be to Linda in *JESSE JAMES RIDES AGAIN*.

It's Richard Bailey and our heroine in another scene from *MANHUNT OF MYSTERY ISLAND*, although it looks more like "Love Me or Leave Me".





THE TIGER WOMAN prepares to save high priest Robert Frazer from the clutches of stuntman Cliff Lyons and George Lewis. George had a change of heart in ZORRO'S BLACK WHIP and played Linda's leading man in that one.

lease of THE POWERS GIRL starring Carole Landis. A glamorous start in the business, but again nothing! It was back to the still cameras for Linda.

The Tiger Woman

It was an ordinary Thursday and the phone in the office of Linda's agent rang. Republic Pictures was calling and they wanted an athletic cover girl they spotted on a magazine. Number one: the girl had to ride horses, and number two: she had to be ready for a "special interview" the next Monday morning. All they wanted to do is to see if she could ride, do a running dismount and jump over a few things. That's all!

Feeling a break in the movies was due at last, Linda put her mind to becoming an expert horsewoman in three days. She was not the athletic type, but suddenly, became athletic. With aches and sprains all over, Miss S. was ready for her screentest.

Arriving at Republic's outdoor location, Linda was greeted by studio head Herbert Yates, producer William J. O'Sullivan, director Spencer Bennet and stuntman-second unit director Yakima Canutt. Something was unusual about this screen test though, there was no cameraman present. As a matter of fact, there was no camera present. The Republic representatives had Linda ride a horse and do running dismounts. She fell off the horse. But . . . she got right back on and did the riding. She laughed about falling off too. Next came the running up steps, jumping over fences and the complete collapse that would naturally follow a situation like this. The men thanked her, said goodbye and never shot a foot of film.

The next day Linda received a phone call . . . she was hired. Linda Stirling was to be starred as THE TIGER WOMAN in Republic's latest serial. She was on her way in the movies.

Linda rides again

The contract on TIGER WOMAN allowed Republic to pick up her option for future films, if they so desired. They did and promptly put Linda into a barrage of action serials and Westerns that would have easily defeated a lesser leading lady.

The days of adventure and drama read — 1944: ZORRO'S BLACK WHIP (serial with Linda starred as the masked rider, "The Whip"), SAN ANTONIO KID and VIGILANTES OF DODGE CITY with Wild Bill Elliot and SHERIFF OF SUNDOWN with Allan Lane & Max Terhune. 1945: MANHUNT OF MYSTERY ISLAND with Roy Barcroft as Captain Mephisto (serial), PURPLE MONSTER STRIKES with Roy

Barcroft again in title role (serial), DAKOTA with John Wayne, SHERIFF OF CIMARRON, SANTA FE SADDLEMATES and CHEROKEE FLASH with Sunset Carson, TOPEKA TERROR with Allan Lane and WAGON WHEELS WESTWARD with Wild Bill Elliot, 1946: CRIMSON GHOST with Charles Quigley and Clayton Moore (serial), THE MADONNA'S SECRET with Francis Lederer, INVISIBLE INFORMER & MYSTERIOUS MR. VALENTINE with Bill Henry and RIO GRANDE RAIDERS with Sunset Carson & Bob Steele.

Where is Linda?

In December 1946, Republic was going full blast in production on a serial thriller, JESSE JAMES RIDES AGAIN, starring Clayton Moore and Linda. As soon as filming had stopped one Friday afternoon, Miss Stirling was whisked off the set and was Miss Stirling no more. Sloan Nibley, Republic's top writer had stolen their leading lady and married her that day. Of course, they both had to be back at the studio Monday, a serial waits for no man or woman!

Now with a home life to consider, Linda started turning down parts in favor of raising a family. She did another dramatic role in 1947's THE PRETENDER with Albert Dekker and then "broke the serial habit" by turning down Sam Katzman's offer of a new starring chapterplay. About this time, two of Linda's greatest fans came along (Chris, now 13 and Tim now 11) deciding for their mother the termination of her career for awhile. However, their dad was not exactly inactive while all this was going on. Sloan produced 108 episodes of the KIT CARSON Western TV series for Revue and even sneaked Linda in for five shows. Currently he is as always in Hollywood's upper ranks of producers & writers, being responsible for many of the better stories on top shows such as WAGON TRAIN and WIDE COUNTRY.

Linda, on the other hand is now polishing off a few college degrees keeping some time free to guest on various TV shows: MEDIC, WYATT EARP, REAL McCOYS, ON TRIAL, MAN BEHIND THE BADGE etc.

With the release of her films to TV, Linda's fans have grown by leaps & bounds. It's just possible that somewhere a young girl with an "ugly duckling" complex is dreaming about being an attractive talent like Linda Stirling. If this girl is lucky, she may be fortunate enough to meet Linda, who is interested in imparting her acting knowledge to others. However, it's unlikely that a combination of beauty & brains along the Stirling line will ever match the original.

END



Mory Moore (right) tries to match her strength with someone she didn't know used to be "The Tiger Woman".

THE PURPLE MONSTER STRIKES in this tender scene from the 1945 serial. Roy Barcroft really pleased his, many fans in that serial! Linda doesn't look too pleased here though.





PA JECTOR

PRIVATE SCREENING

"It's time once again for me to haul out those special photos you've requested and I hope you'll forgive me for not having quite as many as usual this issue. I hate to admit it, but the truth is my lumbago sometimes acts up when I'm down in the film vaults too long and I can't spend as much time as I'd like searching for these rare shots you want. Keep sending in your requests though, and I'll do my darndest to get more next time." Send your requests to: PA JECTOR, SCREEN THRILLS ILLUSTRATED, 1426 East Washington Lane, Philadelphia 38, Penna.



© Universal Pictures Co., Inc.



I enjoyed the still from **JUNGLE JIM** in your last issue. Could you please print more?—Wilber McGall, Denver, Colo. We can and will. Here's Grant Withers, Betty Jane Rhodes and Raymond Hutton in another tight spot from Universal's 1937 thriller.

Mounted masked men are my meat. Please, please—more stills of Jesse James, Zorro, The Lone Ranger, etc.—Jesse J. Goldberg, Brooklyn, N.Y. Here's Roy Barcroft and a pretty 'solid' **GHOST OF ZORRO** (Clayton Moore) in Republic's 1949 serial hit.



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I enjoyed your original movie posters and newspaper ads in the second issue of **SCREEN THRILLS ILLUSTRATED**. Would it be possible to see more of the same? Bert Williams, Kenosha, Wisconsin—Cast your eyes on these treasures from old newspapers and industry trade journals of long ago. You'll be interested in the fact that serial & action star Jack Perrin is our hero of **FISTS ON FILM** in this issue.

FLASHBACKS

STI's FLASHBACKS department expands every issue. Now we offer six pages of stars and scenes from the great films of yesteryear. Some may be gone but are not forgotten, and here in the pages of STI, they will never die!



Like father, like son. So it was with Douglas Fairbanks, Sr. and Jr. Daredevil athletic ability plus a million dollar personality combined to catapult Doug, Sr., to the highest peaks of popularity which a screen star can possibly aspire. During the 20's, he reigned supreme in his field, and such films as **THE MARK OF ZORRO**, **DOH—SON OF ZORRO**, **THE BLACK PIRATE**, **ROBIN HOOD** and **THE THIEF OF BAGDAD** remain today as classics of screen adventure. After his death, Doug, Jr. made a valiant attempt to carry on in the family tradition. Although never quite reaching the pinnacle of success his father had enjoyed, Jr. did make a lot of good features in the grand Fairbanksian manner. **GUNGA DIN**, **THE PRISONER OF ZENDA**, **CORSICAN BROTHERS**, **THE EXILE**, **SINBAD THE SAILOR** and **THE FIGHTING O'FLYNN** (pictured at right) are but a few.





Know who the guy with the middle is? Yes, that's right, it's big (or should we say not-so-big) Jackie Gleason who is currently riding high in **THE HUSTLER**, **REQUIEM FOR A HEAVYWEIGHT** and **GIGOT**. Not too many people remember, but the fat one had a career on the movie sound stages long before he gained prominence on TV. One early effort was **TRAMP**, **TRAMP**, an Army comedy made in 1942 by Columbia Pictures. Here he is shown with co-player Jack Durant.

Comedy fans, and those who like the "service" type in particular, will never forget the hilarious series produced by Hal Roach in the early forties. Featuring William Tracy as Sergeant Doubledoy, possessor of a "photographic" mind, and Joe Sawyer as hard-boiled Sergeant Ames, the series tickled audiences everywhere with such titles as **TANKS A MILLION**, **ABOUT FACE**, **HAY FOOT, FALL IN** (pictured) and **YANKS AHOY**. These films were innovations at the time in that they were 'streamlined' features of 5-reel length. With running time of from 45 to 50 minutes each, they were designed specifically for the "double bill". Other Hal Roach-produced series in this category were the "Taxi" series with William Bendix and Joe Sawyer, and "Cowboy" series featuring Jimmy Rogers and Noah Beery, Jr.





Sabu (Dastagir) as Mowgli in Alexander Korda's picturization of Rudyard Kipling's **JUNGLE BOOK** (1942). Discovered in India by Korda for **ELEPHANT BOY** (1937), Sabu went on to star in other London Film productions; **DRUMS** in 1938 and **THE THIEF OF BAGDAD** in 1940. Later of Universal he joined Jon Hall and Morio Montez in several Technicolor action spectacles: **ARABIAN NIGHTS** (1942), **WHITE SAVAGE** (1943), **ALI**

BABA AND THE FORTY THIEVES and **COBRA WOMAN** (both 1944). After service in the U.S. Air Force during World War II, he made **BLACK NARCISSUS** and **END OF THE RIVER** in England, **HELLO, ELEPHANT** in Italy and a few minor Hollywood productions before going into semi-retirement. He is currently back before the cameras, however, in a new film to be released shortly.



The electrifying "Dead End Kids" were brought to Hollywood by Samuel Galdwyn in 1937 and created a sensation from coast to coast. After DEAD END, the group (left to right: Leo Gorcey, Gabriel Dell, Bobby Jordan, Bernard Punsley, Billy Halop and Huntz Hall) were signed by Warner Bros. and featured in CRIME SCHOOL (pictured), ANGELS WITH DIRTY FACES, THEY MADE ME A CRIMINAL, HELL'S KITCHEN and DEAD END KIDS ON

DRESS PARADE. Universal next tapped their talents and after several films most of the gang left for Monogram, there becoming first the "East Side Kids" and then the "Bawery Bays". Changes in membership occurred from time to time and 'leader emphasis' shifted from Halop originally, to Gorcey and finally to Hall. All of the original group are still active in show biz with the exception of Punsley who left the profession.



Burlesque's own Ann Corio and brawny Buster Crabbe in a scene from PRC's JUNGLE SIREN released in 1942. This former queen of the runways portrayed 'Kuh-loye, a half-wild, white girl looked upon by the natives as a goddess' and Buster was an 'American captain serving with the Free French Forces in Africa'. Ann had made her picture debut the year before at PRC in SWAMP WOMAN under the direction of old-timer Elmer Clifton, the 'discoverer of Clara Bow'. Following the film with Crabbe, she then made three features for Monogram: SARONG GIRL (1943), THE SULTAN'S DAUGHTER and CALL OF THE JUNGLE (both 1944). Abandoning burlesque in favor of the legitimate stage for several years, Ann recently returned to her first love in an Off-Broadway production THIS WAS BURLESQUE at New York's Cosmo East Theatre.



The late, great Errol Flynn with Ian Hunter in a scene from Warner Bros. never-to-be-forgotten epic of 1938, **THE ADVENTURES OF ROBIN HOOD**. An undisputed master of "swashbuckling", Flynn was to sound films what Douglas Fairbanks Sr. was to silents. **CAPTAIN BLOOD** started him on his way and such memorable motion picture experiences as **THE CHARGE OF THE LIGHT BRIGADE**, **THE PRINCE AND THE PAUPER**, **DODGE CITY**, **THE SEA HAWK**, **THE SANTA FE TRAIL**, **VIRGINIA CITY** and **THEY DIED WITH THEIR BOOTS ON**, guaranteed his spot in moviedom's Hall of Fame.



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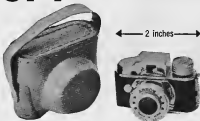
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